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departments, some broader element of fulfillment was lacking: principally the concept of dance theatre as a group activity with the whole equal to more than the sum of its parts.

Clearly, then, the responsibility of the dancer or choreographer when he builds a theatre of the dance (and all dance, even solo dance, is necessarily a community and theatre of the dance) is based on his devotion to making dance more than a performance of talented individuals. Dance in itself is a community, involving the creative participants.

Dance, however, is also an element of the actual social community. Many individuals have for some reason accepted the simplest meaning of this fact and arranged and organized all sorts of artistic social clubs aiming toward the praise of dance. The short life of such clubs certainly emphasizes the notion that dance cannot enter into the life of the community through the small-talk and dinners of many cliques. More often than not such Leagues, Clubs and Guilds deliver dance into the hands of a few dilettantes, making of it the vehicle for stuffy or effeminate social events; all the more separating dance as a human activity from the reach of the community.

Dance is an element of the actual social community because it is involved in mankind, reflecting and significantly speaking of human beings in their human lives. And thus dance becomes an intrinsic part of the community in the 20th century as readily and naturally as it first emerged out of group activities and the group's need for expression and communication.

If the social community looks upon the dance as a trivial entertainment, a decoration and embellishment for abstract music, it is surely the fault of the dance and not the community; for more often than not this community's impression of the dance is borne out by the efforts of dance creators. And yet, just as the participants in the artistic community of the dance possess certain responsibilities to their art, so too the social community possesses responsibilities in regard to their perception of the dance.

There isn't a city in the United States in which certain dance devotees are not depressed by the often heard comments which exclude dance from the group of creative efforts called the fine arts. Were this notion that dance is not a fine art — whereas painting, sculpture, literature, music and architecture are — limited to the general and inartistic public and the dogma of several hundred years of religious suppression of the dance, then we should not feel such depression.

Dance emerged from society in direct connection with its central interests and communicative needs. It lapsed into a terrible silence for over five hundred yars; and has never completely regained its proper and even necessary position in the community.

In San Francisco we possess what is generally referred to as the cultural center of the West. This means that cultural is abundant; not necessarily definitive. And when one looks over the number of concert announcements, there can't be any doubt that art flourishes in San Francisco. It has an outstanding opera association which presents challenging yearly seasons, a splendid

Did you know that

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"Sorry, dear, I thought *you* were leading" BILL YATES

and youthful museum specializing in modern art, a second museum devoted to the history of art and a third which generalizes upon the artistic heritage. San Francisco has numerous legitimate dramatic theatres and boasts the original casts of the best of eastern dramaturgy; it has a major symphony orchestra as well as a pertinent chamber symphonic society which promotes the type of music one does not hear often enough. It has an excellent educational television station, an FM non-commercial radio station, two active, but small opera groups and an art commission which intends to promote the arts.

In short, San Francisco has a tradition of culture. What it includes it embraces with full loyalty and support. What it does not include it rejects. And this characteristic is perhaps the worst part of a community which does possess cultural values.

How then is dance to enter the social community of San Francisco? The first problem, it seems to me, is for it to develop within itself. And the second is for it to breach the expectations which the cultural environment demand of it: for once the opera season should feature something besides the turgid romping of the usual opera corps de ballet. Guest appearances such as the San Francisco Museum of Art's presentation of Walter Terry, Dance Critic for the New York Tribune, should occur with greater frequency and should be given the sort of publicity which such events deserve and demand. The press of San Francisco, in whose hands the cultural values apparently rest, might recognize that educators and physicians normally accept the obligation to their field of consistently acquainting themselves with novelty, of consistently realizing the necessities of scholarship and research. In short, it would be genial, were our art critics (since our dailies cannot afford special dance critics) to place dance on their list of fine arts and commence to accumulate the type of academic, historical and esthetic background which would put them in a position to criticize the dance as a fine art.

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ULANOVA

By

PETER CRAIG RAYMOND

She was wearing white cotton tights—not nylon. And even those were covered — by white woolen stockings reaching to her thigh. A black, thick woolen cardigan camouflaged her, too. And a bandana. That, in Paris, was my first sight of Galina Ulanova — the world's greatest ballerina.

Ulanova — the dancer who has been Russia's leading artist for more than a decade. And accepted in France, in Britain, in America—almost sight unseen — as the world's best.

Ballerina . . . film star . . . television celebrity . . . Ulanova, like Pavlova, needs only her surname. 30,000 ticket applications flooded London's Royal Opera House in one week when it was announced that Ulanova would dance.

In October she did dance!

Today she is 44. And more than just the greatest of dancers — she is the leading woman of Russia. For an international festival, Russia will send its finest composers, its leading performers, it best artists. But only on the most important of occasions will it send this woman, Ulanova.

London, October of '56, is such an occasion.

The little girl who once cried, "That's mama, my mama," when she first saw her mother dance a minor role at the Imperial Theatre in old St. Petersburg has come farther than any other woman of her country, or of ballet. From that evening, when her father decided to introduce her to his working world — the theatre — Galina Ulanova has won more publicity than a Hollywood star, more fame than even a Fonteyn or Markova, and for twenty years she has been what Eva Peron was to Argentina's women for only a few short years.

Only seven when the Communists "freed" Russia of the Tsars, Ulanova today can remember the first days of that revolution. Days which, to her, meant hunger, freezing cold, an existence of being dragged around through the icy streets until late at night whilst her parents kept their forced performances in cinemas and workers' hostels.

It was with memories of her mother's numb fatigue that Galina shouted back at the man who told her she, too, would dance: "I don't want to." But it was Russia. She did.

Today she still remembers her years of training . . . the young girl crying as she plodded on in the studio instead of running free in the sunshine . . . the gradual change as she began to work inside the theatre . . . her debut . . . and the year after patient, patient year of slow upclimbing from student to dancer to ballerina — to prima ballerina assoluta.

She speaks of her shyness, too.

(Page 406)

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by THALIA MARA, Contributing Editor, *Dance Magazine*
Illustrated by George Bobrizky

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The shyness which, she thinks, may be the simple root of the gentle fluidity audiences find in her dancing today. But not all shy.

Rehearsing Romeo and Juliet, to difficult new music by Prokofiev, Galina vented her jarred nerves by shouting a couplet at the other dancers — one that quite a few of us might echo at times:

"Never was a story of more woe,
Than dancing to Prokofiev — ohh-h-h-h!

Juliet was her most difficult part— but it became her greatest success. Queues in London and New York stretched for miles when the colour film was shown last year.

She first danced Juliet during the war — helped on, maybe, by a letter a soldier named Alexei wrote from a village the Germans had just left. "In one of the cottages," wrote the boy, "we found a picture of you in Swan Lake . . . a few bullet holes in it, but we took it . . . and while we're having a lull, the orderly's standing asignment is to place fresh flowers in front of it every day."

Ulanova misses some of the photogenic qualities of a Marilyn Monroe, an Ava Gardner but few other stars have had flowers put fresh in front of their photographs in the frontline.

Perahps Galina Ulanova has only a single resemblance to many of our own stars: her life's ambition is to play Joan of Arc. And next year she will do just that.

But first: London.

And, for London, it was a new experience. The dazzling ballerina on stage whom I didn't recognize in her thick stockings and cardigan — will you know her if you see her?

Will you see a star in the grey-haired, rather plain woman passing you by? Know an international celebrity by her charcoal grey herringbone two-piece suit? The world's greatest dancer by her black, flat-heeled shoes and lisle stockings?

Just one badge of identification. A tiny little lapel buttonhole insignia. It stands for the highest honour ballet's home country can give to a woman. Look hard, tho. For, even here, I'm told, Ulanova is different.

She wears it turned inside her lapel.

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The Dance in New York

R. HASOUTRA

Under the auspices of the Silvermine Guild of New Canaan, Connecticut, Lucas Hoving arranged and presented a program of exceptional interest and excellent quality.

Sonia Arova and Job Sanders in Marius Pepita's "Pas des Deux de Don Quixote" were the quintessence of classic formal elegance in rich and glittering black and white. The technical perfection was enriched by inner unity of style and dynamics all too rarely seen in classic pas de deux — or trois or quatri, for that matter. Miss Arova is a ballerina of power and beauty and Mr. Sanders is a sensitive, vibrant partner. It was good to see him in such fine form after his serious foot injury this spring.

Ben Harkarvy, a prominent teacher of ballet in these parts, has choreographed two new works of outstanding merit. "Spring Concerto," to music by Vivaldi, was first seen at the Ballet Club Dance Festival in the spring. (Reviewed in May issue). This second viewing, with the same excellent cast, brought new pleasure. "The Walk Between" was seen for the first time. Based on a line from Dylan Thomas, "For the country of the dead is the heart's size," and using exquisite music of Hindemuth's, Mr. Harkarvy has built a profoundly moving work showing the depths of self-centered mourning and the healing power of related sharing of sorrow. The pure, lyric quality of the work and the simple, beautiful structure of the movements were given fire and dramatic highlights by Bea Tompkins' brilliant performance of the Mother. Charles Czarny as the Father and Gwen Lewis and Aileen Passloff as "Two Who Mourn" were excellent.

John Butler's "Moments of Madness' had its moments, and they were great. Strong, sharp movements. Grotesque, yet gorgeous costumes, the haunting music of Castelnuovo-Tadesco, but most of all Gemse de Lappe, created a bewildering, bewitching experience. A young queen longs to share the joy and power of life which her husband the King seeks to give to her. But an inner unrest disturbs her and in spite of his efforts causes her to withdraw to her own schizophrenic world, to engulfing tragedy. There is no dancer I have ever seen who could project this type of "other-worldliness' so clearly and so beautifully as Gemse de Lappe. She was the Moment and the was great! Without her exquisite sensitive quality I'm

Beatrice Tomkins, Lillian Wellein and Sonia Arova with Glenn Tetley in Robert Joffrey's 'Pas de Deesses'.

—Stephan

afraid there would be just madness, in spite of John Butler's marvelously clever, inventive choreography.

The program closed with one beloved favorite, "Pas pes Duesses," by Robert Joffrey to John Field's music, arranged by John Wilson. This time Taglioni, Grahn and Cerito, the three Rococco Godesses, were danced by Lillian Wallein, Beatrice Tompkins and Sonia Arova, respectively, and Glen Tetley was the famous St. Leon. (Was it from the much-sought favorite that Lionizing the ladies has come to us?) Mr. Joffrey has created a masterpiece in this 1840 version of the Judgment of Paris and the brilliant cast danced it masterfully. It's a long trip to Silvermine, but it was worth it.

Sixteen thousand people came to see the Ballet Russe de Monte Carlo at the Stadium and it was a worse performance, if possible, than last year, when eighteen thousand viewed it. Great talent, hard work and many years of fine performances created that magic name, Ballet Russe de Monte Carlo. It has taken the dance too long to build up a public to have their loyalty abused as this present company is doing, by trying to make a weak, carelessly trained, poorly staged company ride in on the back of one or two brilliant guest stars. Last year Mia Slavenska struggled valiantly to bring some sparkle of star dust — and this year Alicia Alonzo made a noble effort to infuse life and beauty into a heavy, sloppy production. Miss Alonzo's "Giselle" was exquisite, tender and beautiful. Igor Youskevitch was in fine form and together they gave us the only live, touching moments of the evening. Even this was marred by bad lighting. In "Pas des Deux Classique" (Black Swan) to music by Tschaikowski, Frederick Franklin did his fiery, accomplished best in partnering Nina Novak, but her self-conscious glittering antics were sorely lacking in elegance or even good classic taste.

Alicia Alonso and Igor Youskevitch.

"Cirque de Deux" was a rather silly little piece to Gounod's music which failed to get much past the first row in spite of Gertrude Tyven's very good technique.

And then came poor old Scherezade, and the weary company wandered listlessly through moth-eaten oriental memories, occasionally whipping up brave little spurts of effort to seem alive, but really waiting for the compassion of the last curtain. So, the great Ballet Russe de Monte Carlo is dead and sixteen thousand people came to view the corpse.

How The Waltz Began

by Eve Tynegate-Smith

THE origin of the waltz is a much debated subject, France, Italy and Bavaria all claiming the honour of giving it birth. The quick waltz, as danced today, came from Germany but its real origin is French, as the Volte, came from Lavolte of Provence, which was very fashionable in the 16th Century, and the delight of the Valois Court. Henry III danced a volte, which was Valse à deux pas.

Castel-Blaze says that "the waltz which we took from the Germans in 1795 has been a French dance for four hundred years."

In 1770, the first German waltz tune was composed, with an amusing title "Ach! du lieber Augustin."

France saw the waltz danced for the first time at the Paris Opera in Gardel's ballet "La Dansamonie" in 1793. It came to England in the next century and when introduced into the ballrooms in 1812 was greeted with storms of ridicule and opposition.

SENSATION

In "Mainly Historical" P. J. S. Richardson (in a preface written to my Text book of Modern Ballroom Dancing) quotes, "No event ever produced so great a sensation in English Society as the introduction of the German Waltz," says a writer of the period.

"The anti-waltzing party took the alarm, cried it down, mothers forbade it and every ballroom became a scene of feud and contention; sarcastic remarks flew about and pasquinades were written to deter young ladies from such a recreation."

He also quotes the following verses by Sir H. Englefield, to the man waltzing with his mistress!

"What! the girl I adore by another embraced!
What! the balm of her breath shall another man taste?
What! pressed in the dance by another man's knee?
What! panting recline on

another than me!
Sir, she is yours; you have pressed from the grape, its fine blue,
From the rosebud you have shaken the tremulous dew,
What you've touched you may take, pretty waltzer—
adieu"!

The anti-waltzing party, however, lost out in 1816, when the Emperor Alexander waltzed at Almack's, the very fashionable ballroom of those days.

VARIATIONS

Waltz a trois temps held the

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field, according to Major Cecil H. Taylor, until it was replaced about 1885 by the mid-Victorian Waltz, called the "Kensington," and later the Pivot Waltz.

There have been variations from time to time such as the Hopping Waltz, but which were really degradations of the true waltz.

The Boston made its appearance at the beginning of this century. I danced it when I was very young, but old enough to realise that the first beat of the music was being used on the second step of the waltz, so that "step, close, step" was danced to the 1-2-3 of the waltz music.

Later on a three-step run was introduced, danced outside the partner on the right side. This I feel was the forerunner of the Feather in the Slow Foxtrot.

The Lame Duck Waltz was great fun. It came in for a short while at the beginning of the 1914-1918 war. I expect that dancers were tiring of the rapidity of the waltz so that instead of dancing to 1-2-3 of the bar, they preferred doing two steps only on beats 1 and 3, which gave an extraordinary "limp' to the waltz.

The Hesitation Waltz was really attractive, and interpreted the music, although being less strenuous. In this dance, numerous figures and variations were done with the dancers stepping to beats 1-2-3 and 1, of the next bar, hesitating for the next beats, 2-3. It was very graceful with rises and sways.

INFLUENCE

However, during most of the 1914-1918 war, dancers went through a period of "do as you please" and "do as you please" certainly influenced the waltz.

I can remember thoroughly enjoying dancing "across the music" as we called it, all kinds of weird and wonderful steps, that my partners fitted into the waltz and any other dance.

When competitions started, waltz competitors were ruthlessly turned out of the first round for this type of dancing and so we had to keep in time but the "rotary" movement of the waltz, however, had lost favour and the music was getting slower, so the Diagonal Waltz was born.

This is the waltz that was standardised by our Ballroom Committee and is still in vogue although the name is no longer used. Abroad it is known as the Slow or **English** Waltz.

The old quick waltz has come back into favour and is also danced, having been given a fresh lease of life again from Germany, the Krebs with their fascinat- Fleckerl.

The SIGNATURE of LOCALITY / j m a r k s

● **SAN FRANCISCO . . .** New to the California Bay Area and ambitious in announcement is the first performance of the Dick Ford Dancers, featuring Dick Ford, Judith Modell and Marguerite Ford in a program of theatre dance.

Dick Ford, well known in this area for his excellent series of children's dance programs on television KQED, has formed this new trio of dancers with what seems to be particular ideas in mind: using aspects of modern dance in a theatrical style which will make dance theatre popular to the general public. Thus the brochure states that "the program will offer enough variety to please everyone's taste." "Moods in Movement," danced to Gershwin music, and the satirical "Holiday," to a Grofe score, to a lighthearted American Musical Comedy Suite, giving the choreographer's impression of such hits as "Oklahoma!" and "The Golden Apple." The essential quality of the program appears to be one of combining good taste and entertainment.

Dick Ford, who heads the trio as dancer and choreographer, became interested in dance at the College of the Pacific in Northern California, and continued his professional work in San Francisco, dancing with Pacific Dance Theatre, the tSrawhatters, Halprin-Lathrop Dancers, and the San Francisco Dance League.. His outstanding work with children's dance on KQED-TV ("Hop, Skip and Dance") won him the Northern California Academy of Television Award for the "Best Children's Series in 1955."

Judith Modell is essentially known for her work in ballet, particularly with the San Francisco Ballet Company and the Marin Ballet Company. She appears on the program with Mr. Ford as guest soloist.

Marguerite Ford, the choreographer's charming wife, was trained in many phases of the dance, beginning with ballet and character. She has been a member of the S. F. Opera Ballet, soloist with the Pacific Dance Theatre, Russian Opera Ballet Association, and the Dance Players of San Francisco.

LeRoy Miller, pianist for the programs, was graduated by the S. F. Conservatory of Music and has been acclaimed for his fine musicianship. The concerts will be presented on two consecutive Saturday nights at Veterans' Auditorium here in San Francisco. This department certainly wishes Mr. Ford and his associates the best in this novel effort in the field of dance theatre.

● **CARMEN AMAYA . . .** one of the greatest Spanish dancers of all time is due in October to appear at the Curran Theatre here on Geary Street, San Francisco's theatre row. Miss Amaya and her expert company will appear for one week only, presenting several of her well known and celebrated dances as well as many compositions which will be novelties for San Francisco's dance public.

● **ALSO FORTHCOMING . . .** The annual Christmas performances of the complete "Nutcracker" by the San Francisco Ballet Company, which has recently won honors in its first East Coast appearances at Ted Shawn's Jacob's Pillow in New England and which has, subsequently, received an International Educational Exchange tour under the auspices of the United States State Department. In commemoration of the success of this important regional ballet company, the San Francisco Ballet Guild, under the presidency of patroness Mrs. William Bayless, has presented a host of gala social events in benefit of the ballet. Forthcoming is what appears to be a

lavish Beaux Arts Ball scheduled for mid-November. The San Francisco Ballet has also filled its annual capacity as Opera Ballet with this city's illustrious opera company, and will travel on the opera's regular yearly tour to Los Angeles upon the close of its San Francisco season.

MARGUERITE FORD

DICK FORD

• **AMONG THE SOCIAL EVENTS . . .** a great deal of commentary and plans for the newly organized East Bay Ballet Guild with its aspiring performing company. Auditions were held some months ago for this new company and, from all appearances, a group of reliable dancers was selected. Since that time a multiplicity of announcements for social events have filled my mail as well as the society pages — events which intend to raise sufficient funds through sponsorship-membership to launch this new company. The actual policies and scope of the venture have not been publicly announced. However, the implications seem to indicate another regional ballet company aiming specifically at new works in the classical idiom. San Francisco has been aware for the past seven years that those areas outside the city have been making numerous efforts to develop artistic organizations of their own. The various musical and theatre groups which have previously appeared on the scene with considerable success therefore anticipated the mergenc of a Bay Ara ballet company which had its headquarters outside central San Francisco. The Marine group seems to be making successful attempts to fill that capacity.

• **IN THE FALL SEASON . . .** there have thus far been announcements and promises, but not a great deal of activity outside of the ambitious Towards a Theatre of the Dance Festival. The materialization of the Fall Season is, however, about to break on the San Francisco cultural scene. And for the time we rest a bit and collect ourselves for what is to come. Judging from the numerous new groups which are appearing in this area each month of the year, it will be the fullest dance season in San Francisco history.

LONDON

★ Well, they arrived. The Bolshoi Theatre Ballet from Moscow — after weeks of on-again-off-again maneuvering and a final three-hour wait at the airport (a U. S. Army strip just to add spice!) — opened their first out-of-Russia season in 200 years.

Romeo and Juliet opened the season, with Galina Ulanova. To come: Laz, and Fountains of Bakhchisarai. And, to the most tremendous publicity ever given ballet, the Bolshoi opened with an aptly huge production.

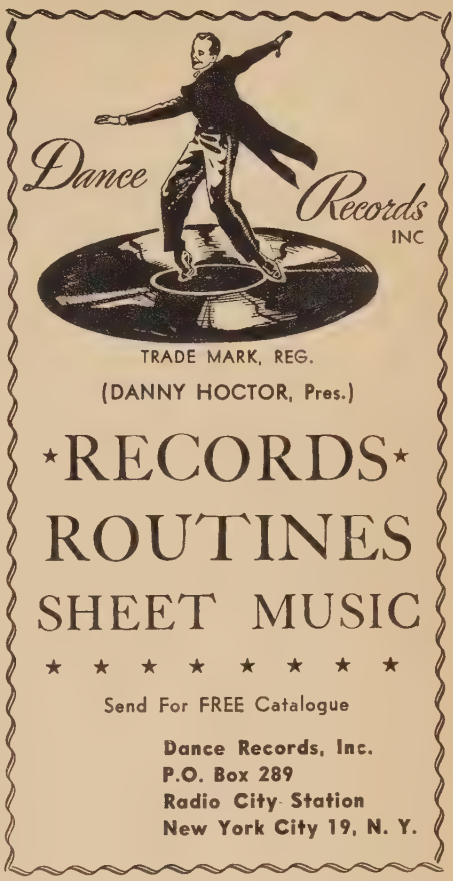
This is a royal ballet with a vengeance: nothing stinted, nothing spared. And everything on stage that can be got there. An old-fashioned but sumptuous, slow but regally effective staging. And Ulanova? I sat in a box and so missed my usual perfect viewpoint, but from any stance, this Ulanova is great.

Meeting her, even via an interpreter, is an occasion. The results of my meetings with her will, I hope, be published in Dancing Star magazine. (Ed. note: See page 404)

Noting the press corps at the Opera House, I feel pretty sure that most U. S. papers will have covered the Bolshoi's visit adequately. If, on paper, you can sum up this mammoth company's effect.

Will they visit the United States?

Yes. They would like to.



Will it take another 200 years?

Smiles.

And that's all!

★ But the Bolshoi are not alone capturing London. Antonio is just completing an extraordinary eight-week season at the vast Palace theatre. And, in place of 'Where the Rainbow Ends' which normally fills Festival Hall over Christmas, we are to have another Jose Greco season. An odd Christmas attraction? Perhaps: but Greco has a strong pull in London. Almost as strong as that he enjoys in New

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★ Also visiting London this "overshadowed by the Bolshoi" week is the Variety Theatre of China, Yuan Sheng and Liu Yi's odd assortment of conjurers, dancers, magicians and acrobats.

This is China's version of our circus — and the Chinese can trace their acts back to a tryout during the Han dynasty in 200 B.C. Or perhaps farther — VARIETY's records of new acts are rather incomplete for those years!

Not great theater — but incredibly fast, deft variety. Ed Sullivan should see these youngsters.

BRIEFLY

★ Serge Lifar flew to London this week—having finally broken his ties after 25 years with the Paris Opera Ballet. The directorate invited him to stay as maitre de ballet, but ruled out any active dancing. Lifar resigned. What else could he do?

★ Jose Greco has opened his British tour in Glasgow to a wonderful reception and looks set for a SRO tour right up to his Festival Hall opening.

★ Shooting has started in Budapest on the first Hungarian ballet film, entitled 'Cavalier Pazman'. The movie is based on a comic ballad by Janos Arany to music by Ranky. Starring in the film will be State Ballet dancer Imre Eck, choreographers are Vera Pasztor and Erno Vashegyi.

★ Most sumptuous ballet sequence yet in a British film is the six-minute fantasy on a deck of playing cards in the new Vera-Ellen musical LET'S BE HAPPY. He is joined in the ballet by Gillian Lynne which starts when she, Tony Martin, Zena Marshall and Robert Flemyng are stallholders watching a theater ballet performance. Vera-Ellen finds herself transported on stage and becomes the star. Pauline Grant choreographed to music by Nicholas Brodszky.

Peter Craig-Raymond

by FLORENCE KOLOS

A Chat With Lawrence Welk and the Scholtons---Contest Winners

Playing in one of this country's finest ballrooms, the spacious Aragon at Lick Pier at Santa Monica, California, is one of America's top-ranking orchestras under the able baton of Lawrence Welk. Mr. Welk, an honorary member of the Los Angeles Chapter of the National Smooth Dancers, is very familiar with contest dancing. In fact, there are waltz and fox-trot contests at the Aragon every Sunday night.

Attending one of these contests, I decided to ask the maestro's personal opinion on a few questions I'd had in mind for some time. Although Lawrence Welk is a very busy individual, he took a few minutes between numbers to help enlighten this dance enthusiast. Some of the questions and answers I have set down here:

Q. Mr. Welk, how do you personally enjoy dance contests?

A. I love them! I can hardly wait for Sunday night because it is the prettiest night of the week.

Q. What kind of music do you play for contests?

A. Mostly the old favorites, with simple, easy arrangements.

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Q. How do contests effect regular ballroom attendance?

A. I believe they increase attendance because they add to the dance it's like a show.

Q. Do you think ballroom contests arouse more interest in dancing in general?

A. Yes. They are very strong in England, and I have hopes that they will increase in this country. Let me say here, that dancing is an aid, not only to beauty and grace, but to health as well. There is a couple here tonight I wish you could meet. Both of them had failing health and, in desperation, they took up ballroom dancing. Not only is their health being restored, but, since they have begun winning trophies in contests, they have a renewed enthusiasm for living.

Q. Mr. Welk, is there any noticeable difference in the style of a contestant and a regular ballroom dancer?

A. Yes, very definitely. There is something about the contest dancers that sets them apart. I'm sorry I cant' go on, but I've got to get back to the bandstand.

And now a word from the ones who do the work — the contestants.

Florence and Herman Scholtons, of Los Angeles, belong to two ballroom dance clubs, the National Smooth Dancers and the Terpischoreans, and have a background of many years of dancing. They have raised a family consisting of two sons, John and Herman, and daughter, Gail. Quite recently they became proud grandparents.

Q. Mrs. Scholtons, how long have you and your husband been dancing in contests?

A. About fifteen or sixteen years. I started dancing when I was about thirteen. A group of us danced at Redondo Beach ballroom in the afternoon, our parents picked us up, and we danced again at night. We danced in all the ballrooms in the Los Angeles area.

Q. How old were you when you won your first trophy?

A. Fourteen. I might add that I first met Herman in high school when I was thirteen and he was seventeen. He was in a contest, and I thought he was pretty smooth. He really was, too, because he won the contest.

Q. Did you then start dancing together?

A. Not right away, but we won second prize together at the Prom when I was seventeen.

Q. Then you and Herman started dancing in contests together?

A. Again, not right away. Strangely enough, we did not really begin to win many cups until after our sons John and Herman were born.

Q. How did you manage to raise a family and continue your dancing?

A. The good old baby-sitting method. Six weeks after my sons were born I practically met the doctor with his release on my way to a dance. In fact, we won our first big finals five months before our daughter was born.

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Q. Tell me more about your many trophies.

A. During this period they really seemed to grow fast. As the numbers increased we placed them closer together, but we constantly ran out of space. We gave some of them away, and some we donated to charity contests. By this time the first ones had begun to tarnish. I really don't know what happened to all of them.

Q. It must have been thrilling to win them?

A. Yes, it was for Herman and I, but our children did not share our sentiment. They had to earn their allowance money for shows, etc., by dusting our trophies and, believe me, as the cups increased, so did their complaints.

Q. About how many do you think you have won altogether?

A. That's difficult to say. When metal was scarce during the war prizes usually consisted of war bonds, merchandise, or cash. For instance, once Herman and I won a beautiful set of matching suits. One year we did very well in cash prizes.

Q. Which was the most difficult trophy to win?

A. The one we worked the hardest for was the Harvest Moon contest held in the Pan-Pacific Auditorium in 1949. The contest itself was not too difficult; it was the hard preparatory work that made it our most difficult cup. During this period, in 1948-1949, our teacher, Mr. Jeff Jeffries, almost literally camped on our doorstep. We ate, slept and dreamed dancing. But it was worth it; we won first in the waltz and second in the all-around of that Harvest Moon contest.

Q. Have you ever participated in group dancing?

A. Yes. We were in the first Los Angeles precision waltz team in the National Smooth Dancers.

Q. What motivates you to do all this dancing?

A. Like the Alpineer always sees a higher mountain to climb, always another cup to be won. You can never rest on your laurels for you are never perfect. Aside from the trophies won, the dancing itself is stimulating, the music relaxes you so that you forget all your worries. As you concentrate on the beat of the music nothing else seems to matter, and you are completely carried away from this world on a beautiful, dreamy cloud.

Q. What, then, is the "why" of contest dancing?

A. As we dance as amateurs, for neither money nor fame, I will borrow a title from George Burns and simply say, "We love, that's why."

Manhattan Danse Pas

by SCOTTI D'ARCY

ROYAL DANISH BALLET

✪

Perhaps the most interesting aspect of the Royal Danish Ballet's season at the Metropolitan Opera House was the lack of the Star System. Scandinavian democracy, dating back to the 18th century, is noticeable in the minimizing of ranks as compared to the Russian, French, American, English and Italian systems. The Danes content themselves with two major divisions and an interesting adjunctive division, children. There are **Solodancers** spelled in one word and Balletdancers with a separate grouping for the Ballet Children, Within each group, dancers are listed by seniority which is not necessarily rated by their age but by the length of time in rank. This by no means refers to their classicality, draw or the efficiency of agents or patronage.

"La Sylphide," August Bournonville's romantic ballet to music by H. Lovenskold, with Margarethe Schanne and Henning Kronstam in the leading roles and David Lichine's charming "Graduation Ball" with Inge Sand and Fredbjorn Bjornsson served as the Royal Danish Ballet's American opening, officially ushering in the New York season.

Gone are the days of traditional pantomime, but replaced by dramatic motivation and emotional gesture.

"La Sylphide" is one of August Bournonville's treasurers and the Royal Danes have preserved the form and style of this one hundred and twenty years of form and style with a vast degree of accuracy and great classic beauty. However, judging from opening night audience reaction it was not too exciting. We will agree "La Sylphide" was an impeccable production but the audience was not prepared for the long sequences of pantomime of Miss Schanne.

The Danes are skilled in the art of mime, an area where American Ballet performers tread lightly or not at all. The acting of the Danish dancers is deeply moving and to many as exciting as physical feats. However, American audiences are conditioned to fast movement, superb musical arrangements and of course the star system. I would say New York's reaction to the opening of The Royal Danish Ballet was quiet, reeking with respect for a concept in dance which they could not quite comprehend.

The second performance of "La Sylphide" seemed to be more poised and richer in movement.

'The Scholtons' (Mr. and Mrs. Herman) and a few of their numerous dance trophies which they have won as amateur ballroom dance contestants over the past fifteen years. (See page 415 for story).

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The Ashton-Prokofiev "Romeo and Juliet" we found to be interesting and of course "Napoli" is one of Bournonville's greatest. Our favorite was "La Sonnambuin" (known to us as "Night Song") choreographed by George Balanchine. The ballet was staged by John Taras after the production had been staged by Balanchine for the Grand Ballet du Marquis de Cuevas. The Danes, faithful to their concept of style that is inherent in them translated the work into a dramatic ballet and removed the dominating choreographic aspects of "Night Song" and let it serve only as a contributing element. For this reason they digress from the original Balanchine creation and the result, odd as it may seem, is astounding. Henning Kronstam in the role of the young poet is brilliant. He dances and mimes with no lag between drama and dance. He is fantastic. "Night Song" in my opinion is the most rewarding of the entire New York Royal Danish Ballet Season.

This was regardless of local reaction, a major event in the dance world. Balletomanes came by plane, trains and busses as far west as Denver and as far south as Louisville, Kentucky. The social program of the Ballet Company to say the least was hectic. They were wined and dined by a never-ending chain of social events. A farewell performance was scheduled for the Royal Danes October 28 at the Brooklyn Academy of Music and October 7th is penciled in for a brief guest appearance on Ed Sullivan's television show.

Intro Bulletin, a literary newspaper of the arts, has been doing some excellent work in the field of dance. Leighton Kerner's series of articles on "Modern Dance in America," is a must on any dance devotee's reading list. The third in this interesting and informative series appears in the September issue. Also we liked Peter Craig-Raymond's "London Letter" in the August issue and couldn't be happier about him being Intro's London correspondent. Incidentally, Intro is one of the fastest growing literary newspapers in America and the only one of its kind in the world. Louis Brigante, the editor and publisher, and Storm De Hirsh deserve a bouquet for their pro-

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The Brooklyn Academy has another great dance program planned for this fall and winter featuring five major imports. Yugoslav State Company known as "Kolo" by arrangement with S. Hurok. The Paris Ballet of Lycette Darsonval, Nora Kovach and Istvan Rabovsky, Jose Greco and Company and the National Ballet of Canada returns again this season plus the farewell appearance of The Royal Danish Ballet. The "Theatre for Dance" series from November 3 through March 23 will feature Mary O'Donnell, Sophia Maslov, Merce Cunningham, John Butler and Jean Erdman each with their own dance company. From the current list this promises to be the Brooklyn Academy of Music's finest season to date.

Irene Hawthorne's one-woman show completely captivated New York audiences. She is the greatest thing since Adam and Eve. Don't miss her. Miss Hawthorne is beyond doubt one of the truly dedicated contemporary artists.

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the triumphant NEW YORK CITY BALLET

BY AUBREY B. HAINES

[Part Two ot Two Parts]

Although Balanchine's own work is happily apparent to the public, his job never is. It begins back in the bare, mirror-walled classrooms of his own School of American Ballet on Manhattan's Madison Avenue. There he chooses his dancers, lines them up, and works out his own ideas on them, like a sculptor's working in clay. As the performers watch, he walks through a routine, testing it, molding it, muttering almost inaudibly while he moves. The cast picks up the phrase, lances it out, and waits for the next. Sometimes the rehearsals go on for weeks, while Balanchine watches and corrects; yet again only a few days are sufficient. Meanwhile, designers are working on the sets and costumes, and the orchestra is rehearsing. Finally the work is ready for the public at home and abroad.

Across Europe in the wake of the New York City Ballet's tours the word has gone that here at last is the "American" style. But ever-modest Balanchine, unwilling to call his style anything, attributes its special qualities to the dancers themselves. He never hesitates to pick up a gesture that coms from one of them. Once recently his uninhibited cast jokingly picked up a new step before he was through demontsrating it and made it look like a baseball pitch. The choreographer put it into his ballet.

The versatile genius of George Balanchine is especially brought home to balletomanes in his work, **Opus 34.** Now more than two years old, it takes its name from the opus number of Schönberg's **Accompaniment Music for a Motion Picture,** which inspired the choreography. The score, composed in 1930, contains the sections: "Threat," "Danger," "Fear," and "Catastrophe." Balanchine's choreogprahy reflects these moods and situations, although not always literally or in strict sequence. Whether or not the work proves popular, it has nevertheless shown that Balanchine's invention is as bright and unpredictable as ever and that one can expect this company to give living, dynamic dance, together with favorites in the classical vein.

Even in abstract ballets, such as **Four Temperaments, Concerto Barocco,** and **Symphony in C,** you find yourself, while watch-

ing the aesthetic performances, realizing how these magnificent works are like great pieces of music in that they can be experienced again and again. Each time there is a new, revealing, exciting, and deeply satisfying experience.

In **The Prodigal Son** you appreciate again Balanchine's power in dramatic ballet. Almost nothing in this work is presented literally; practically everything occurs in dance metaphors that amaze one each time with their imaginative originality and force.

"The fact is," an actor and director once remarked as the City Center curtain was falling on a new Balanchine ballet, "the important things that are happening in the theater are happening here." Balanchine has, since then, continued to demonstrate the truth of that observation. Perhaps nowhere in recent years has it been more apparent than in the New York City Ballet production of **The Nutcracker.** Much credit, to be sure, is due the dancers themselves as well as the orchestra, the conductor, and the composer. But the choreographer is an exciting work of theatrical art for which Balanchine, the artist of the theater, has used the skill

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of Balanchine, the choreographer. And while the later scenes contain brilliant dance invention — especially in the grand **pas de deux** of the Sugar Plum Fairy and Her Cavalier, so beautifully and freshly conceived, and her solo, so quiet and casual yet so breathtakingly original and intricate — the early scenes warm and touch one with what Balanchine has created for the Christmas party and Clara's dream. What is so touching here is the feeling for a child's world and imagination that one also hears in the Tschaikowsky score — **e.g.,** the music for the conclusion of the scene in the white forest.

The Nutcracker, first unveiled by the New York City Ballet in the winter of 1954, excited so much interest that its houses for all eight of the scheduled performances at the City Center Theater were sold out before the initial presentation of the work. Significantly, the three-act, two-and-a-half-hour work marks the first evening-long presentation by a major American ballet company.

The New York City Ballet is a company characterized by the brilliance of its repertoire and distinction of its classic style. It has grown up because George Balanchine and Lincoln Kirstein wished to achieve what it is and more. The company is a fact. But on the other hand to make it or keep it going was, and still is, impossible by reason. And so the story of Balanchine's and Kirstein's joint achievement is erratic, amusing, and unintelligible. Yet a profoundly original artistic conviction must have been the driving force in the unfolding of the New York City Ballet story.

At the center of the achievement today are the novel power of an American distinction in classic dancing added to the impetus

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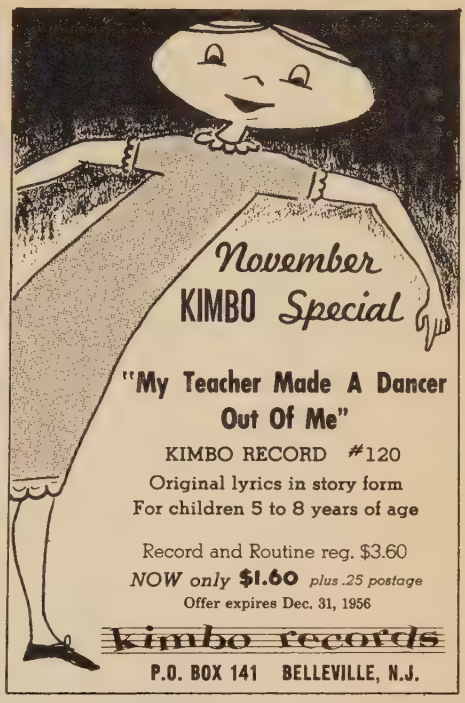
New York City Ballet's 'Western Symphony, with Melissa Hayden and Nicholas Magallones.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of Balanchine's own extraordinary choreographic poetry. These two creative values have made the company not only important but the foremost American ballet.

Yet despite the company's European and American triumphs, its future is no more assured now than it ever was. Beyond Balanchine's and Kirstein's personal force of character there is no guarantee of its continuity. There appears nowhere else any readiness to assume responsibilities for the future.

The New York City Ballet is now one of America's most striking artistic achievements. But unlike the great European troupes it ranks favorably with, it still does not know from one year to the next where the money will come from to keep it in operation. That an achievement so valuable should be so little protected is not only an extravagance but a gamble America cannot afford.

So for the present New York enjoys the beautiful and lavish prodigy that has been formed in its midst. In some wider sense the city is reflected in it. Will the New York City Ballet, comet-like, flame momentarily on the horizon only to flicker away as suddenly as it appeared? Or will it become a veritable national institution with sufficient impetus and influence to be a fountainhead from which many other ballet troupes may spring and achieve comparable brilliance? Only time may tell whether the concentrated effort of Balanchine and Kirstein will develop into permanent fruition. Only the future holds the secret as to whether a cultural national audience can be found to support it unrelentingly.

S F BALLET'S 'NUTCRACKER' TO PLAY SIX CITIES

–Special to Dancing Star

The San Francisco Ballet, in addition to rehearsing for its forthcoming government-sponsored tour of the Orient, is preparing its annual full-length production of 'Nutcracker'. During December the company will tour this popular ballet which has become a traditional yuletide event. The tour will include performances in San Jose (Dec. 9), Fresno (Dec. 11), Berkeley (Dec. 15), Palo Alto (Dec. 18), Sacramento (Dec. 19), and three final performances at the San Francisco Opera House (Dec. 21,22,23).

Lew Christensen, director and choreographer of the San Francisco Ballet's 'Nutcracker', has created a genial wonderland of dancing bears, snowflakes, and Christmas candy with his imaginative dances. This delightful production with lavish sets and costumes designed by Leonard Weisgard boasts a cast of 100. Stars of the performances will be Nancy Johnson, Sally Bailey, Conrad Ludlow, Gordon Paxman and Richard Carter. Earl Murray will conduct the San Francisco Symphony.

Since the 'Nutcracker' requires such a large cast, it serves as a showcase for the talented dancers of the San Francisco Ballet School, which is directed by Harold Christensen. Lew Christensen, director of the world-famous company, believes that the life-blood of the organization is constant encouragement of the youthful dancers studying in the ballet school.

The majority of children, during the excitement of the Christmas season, think only of Santa Claus and presents. But uppermost in the minds of the San Francisco Ballet's children is the wonderful Christmas ballet, 'Nutcracker'. And for many of these youngsters the 'Nutcracker' will be their first professional performance– a fact that crowds from their minds, temporarily, at least the usual Christmas thoughts.

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The photographs on the opposite page are from the San Francisco Ballet's full length 'Nutcracker Ballet' which was first produced in 1942 and redesigned by Leonard Weisgard, the noted children's book illustrator. Choreography is by Lew Christensen, one of America's leading choreographers. Mr. Christensen is also director of the San Francisco Ballet. (1) Richard Carter, Glenn Chadwick and Gloria Cancilla from 'The Chocolate'. (2) The six little monkeys from 'Arabian Coffee'. (3) Bene Arnold and Glenn Chadwick in 'The Doll Dance' from the first act. (4) Julien Herrin, Sue Loyd and Clyde Queen from 'Chinese Tea'. (5) Gordon Paxman, Bene Arnold from 'Turkish Delight'.

–Photos are by Radford Bascome

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Ballerina Tallchief in air: "If you have a challenge, you do more"

Waves of applause rolled across the footlights of the Lyric Theater in Baltimore last week as the curtain fell on "Swan Lake." Once again, as had happened countless times before in almost every country of the world, Prince Siegfried led his Swan Queen forward for her bows. But on this evening, Baltimore balletomanes were saluting the first performance in the new U.S. ballet season of Maria Tallchief (see cover), the finest American-born classic ballerina the twentieth century has produced.

Baltimore was the beginning of a coast-to-coast tour which would bring Miss Tallchief and the Ballet Russe de Monte Carlo—her present company, after six years as ballerina of the New York City Ballet Co.—to 103 cities in the U.S. This season, two other companies would make similar tours: Ballet Theatre, which would visit 70 cities, and the London Festival Ballet, which will play in 58 cities. Add to that the New York City Ballet at home and numerous smaller touring companies, and the U.S. balletomane would have as much dancing pleasure as his heart could desire.

Twenty years ago he would have been lucky to have one major touring company. But for the last ten years or so ballet interest has been on the upgrade. Multiple thousands of hopeful little girls clutch *barres* from coast to coast. Concert managers know they must present at least one ballet company to make their season a success. And, since 1936 when George Balanchine introduced the word choreographer to Broadway in "On Your Toes," ballet has become an integral part of Broadway musicals. (A revival of "On Your Toes," again with Balanchine at the dancing helm, returns to Broadway next week.) Ballet in the U.S. is not esoteric any more.

Yet American ballet today and a ballerina like Miss Tallchief symbolize a new order. Time was, before the Russian revolution, when a *prima ballerina assoluta* like Mathilde Kchessinska, could become an intimate friend of the Czar, and, a little later, the morganatic wife of his first cousin, the Grand Duke André. A U.S. public also enjoyed its period of

(Reprinted from NEWSWEEK)

champagne from a ballerina's slipper. In 1840, when fabled Fanny Elssler came to America from Europe, fans pulled her carriage through the streets. When she danced in Washington, Congress adjourned, and that old esthete President Martin Van Buren, along with his Cabinet, received her at the White House.

Princess Wa-Xthe-Thonba: Miss Tallchief's accolades have been different. On June 29, 1953, for example, designated as Maria Tallchief Day by the Oklahoma State Senate, she was guest of honor at a morning reception in Fairfax, Okla., and an Indian dinner—squaw bread fried in deep fat, dried corn boiled with beef, and steamed beef. Then, at the Tallchief Theater, built by Miss Tallchief's father, Paul Pitts, Chief of the Osages, and the Osage Tribal Council made Maria Tallchief Princess Wa-Xthe-Thonba (Two Standards) of the Osage Tribe. Gov. Johnston Murray retaliated by making her a colonel on his staff and a commodore in the nonexistent Oklahoma Navy. Thus did her old friends and relatives recognize the talents of a real native dancer—whose father is an Osage Indian.

Recognition has brought other rewards to Miss Tallchief. The most substantial has been the salary with which she was lured from the New York City Ballet to the Ballet Russe—a reported $2,000 a week, considerably more than any ballerina currently makes with any major ballet company.

First by heritage and now by money, then, Miss Tallchief represented a new order in the ancient and honorable clan of ballerinas. Caviar was their dish; she prefers Fig Newtons. Professionally, however, she is like her predecessors. In an art form which has graced the world for nearly four centuries she must observe virtually the same conventions.

Carlo Blasis, the nineteenth-century Italian dancer, choreographer, and

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teacher whose principles today form the core of ballet training, said this about an ideal dancer in his "Code of Terpsichore," written in 1830: "A dancer who wishes to charm the beholder's eye must display all the elegance that his fancy can inspire him with, in the carriage of his body, the easy development of his limbs, and the gracefulness of every attitude into which he throws himself. But let no affectation intermingle with his dancing; that would mar everything."

Adagio and Allegro: In their disciplined elegance, carriage, and gracefulness the world's ballerinas nonetheless manage to inject something personal, and the trained ballet fan can easily spot the differences between them. To borrow from musical terminology, some might be said to dance in a serene adagio, others in a lively allegro. Ideally, of course, they should do both equally well, but the personal style generally brings them into one camp or the other. Alicia Markova, for example, is almost pure adagio. Margot Fonteyn is essentially an adagio girl, but with allegro overtones. Alexandra Danilova is a shining sample of the allegro style. So, currently, is Miss Tallchief, who dances with a speed and brilliance that are overwhelming.

The Russians hold that Galina Ulanova, now at 42, past her prime, is the world's champion.* In that confidence, they have let Ulanova out from behind the Iron Curtain, and into the ken of Western critics. Her dancing is lyrically beautiful, with a flowing line all its own. But she is a captive of the Soviet ballet, which has not moved a discernible artistic inch since Fokine, the great reformer, left Russia in 1918. Communist choreographers seem only to produce political messages of the present told in ballet language of the past.

Ballerinas, like most professional baseball players, reach the zenith of their development at 30. Now, at 29, Tallchief has added to her technical poise the inner assurance of an artist, and made herself distinguished by a new radiance and warmth. As John Martin, the dance critic of The New York Times put it: "You find yourself thinking of her only secondarily as dancer and primarily as artist."

Piano vs. Dance: Tallchief's road to her particular art was marked by a few early surprises and one notable detour. She began, as a child, to study piano, and did so well at it that she seemed headed for a concert career. At the same time she was awfully good at her dancing lessons.

One of her most vivid memories is a concert she starred in at 12 in Los An-

*They also indignantly deny the fact that Catherine de' Medici, then Queen of France, commissioned the world's first ballet, in 1581. Her contemporary on the Russian throne at that time, however, was Ivan the Terrible, who, by all accounts, was not much of a ballet fan.

Maria Tallchief and Andre Eglevsky

geles, playing the piano for the first half of the program and dancing during the second half. "I wore my first evening dress," she remembers in a womanly way. "It was yellow net, and it was lovely."

The Tallchief family moved to California, when Maria was 8 or 9, to further the budding careers of the two daughters, Betty Marie (now Maria), and Marjorie (now a ballerina in Europe with the Grand Ballet du Marquis de Cuevas). It was mother's idea, but Maria thinks her father, a man never too intent on keeping his nose pressed on the grindstone, was only too happy to go to California, where he could play golf all year.

Both Maria and Marjorie were born in Fairfax, Okla.—"in a house, not a tepee." Her father, Alexander Joseph Tall Chief, is pure Indian. (Her mother is of Scotch-Irish-Dutch descent.) Her great-grandfather was Chief Big Heart and her grandfather was, at one time, the only Osage who knew English and served as translator for all the tribe's treaties.

Industrious Osage: Of the fantastic Osage oil millions, Miss Tallchief says: "The era of long black limousines was before I was born. We had no great wealth or splendor, but we had no hunger either." Still, when Miss Tallchief went back home for a visit after getting a job in ballet, her father noted with laconic approval: "You are the first Osage to go out and earn a living."

Maria was playing the piano at 3. At 4

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she began taking ballet lessons from a Tulsa teacher who came to Fairfax once a week. At 5, she donned toe shoes, and, holding a flag, twirled around and around on demand until she was dizzy to the tune of "The Stars and Stripes Forever." She and Marjorie, working under mother's watchful eye, danced at everything from Boy Scout functions to rodeos: "Wherever they needed entertainment, we were ready."

In California, all that stopped. There Maria's teacher, Ernest Belcher, the father of dancer Marge Champion, set his talented pupil to work on fundamentals. Later she studied with Bronislava Nijinska, sister of the fabulous Nijinsky, and it was through Mme. Nijinska that Maria made her classical debut, at the age of 15, in the Hollywood Bowl. Dancing with her in the ballet "Chopin Concerto" at that performance was another talented youngster named Cyd Charisse, now better known to the movies than to the ballet.

Maria and Marjorie danced in spring light-opera seasons, getting two or three weeks off from school for these appearances. In the summer of 1942, Maria was graduated from the Beverly Hills High School. She also danced in the corps de ballet of a movie, "Presenting Lily Mars." (She had her only other movie experience last year, playing Pavlova in "Million Dollar Mermaid.")

Determined to join a real ballet company, Miss Tallchief at 17 went to New York, where she reminded Serge Denham, director of the Ballet Russe de Monte Carlo, that he had praised her dancing after an audition in California. Engaged for his corps de ballet, she made her debut with the company in Canada. One of her first parts: A Can-Can dancer in "Gaité Parisienne." Now that she is back with her alma mater, she will dance the ballerina role of the Glove-Seller in the same piece.

Pygmalion and Galatea: Tallchief had been with the Ballet Russe for two years when the most significant event of her life, artistically speaking, occurred. George Balanchine, the great Russian choreographer, joined the company and was soon struck by Maria's bright and shining talent. As Balanchine's friends saw it, the pattern was familiar: Pygmalion had found another Galatea.

Balanchine had been married before—to dancers Tamara Geva and Vera Zorina. He had been a highly important factor in the life and career of Alexandra Danilova. In 1946 Balanchine and Miss Tallchief were married.

He took her to Paris, where, in 1947, she became the first American ever to dance at the Opéra. Back home, she joined the Ballet Society, forerunner of

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e New York City Ballet Co. Her husand was artistic director of both.

The artistic influence of Balanchine on allchief is immeasurable. She found erself once again relearning everything ie had studied before—this time at the chool of American Ballet in the severe assical discipline of Balanchine. Audiices and critics gasped at the seeming npossibility of the techniques he asked her. Yet she met them all. "You do as uch as you have to do," she says. "If ou have a challenge, you do more."

Balanchine's new staging of "Firebird" 1949 was a vindication of all the hard ork. Tallchief danced the legendary ird of magic as if it had been wired for ectricity. Although she had been given ie title of ballerina before then, she elieves she actually became one the ight of that première. "A little solo is asy," she says recalling that time, "but hen one sustains a full performance, ien one is entitled to be a ballerina. 'irebird' was the first time in my life. was never more nervous. I thought it as just dreadful. I was ready to die."

After "Firebird" came Balanchine's ew staging of the second act of "Swan ake" in 1951. The Swan Queen is a aditional test of the classic ballerina, id many critics and balletomanes felt the time that, despite Balanchine's ibordination of his Swan Queen to the nsemble, Tallchief had not passed her st with honors. These doubts disappeared completely the next year. The chnician had finally become the artist. European tours in 1950 and 1952—and again in 1953—helped Maria to hold her newly found self-confidence; she was acclaimed in England and all over Europe.

Her personal life, as time went on, experienced drastic changes, too—all calculated to make a girl grow up. In 1951, her marriage with Balanchine was annulled at her request (its five years being about the limit for a Balanchine union).* In 1952, she married Elmourza Natirboff, a handsome fellow who worked, quite far from the ballet, as a charter airplane pilot. This marriage ended recently in a Mexican divorce.

Year of Decision: The 1954-55 season is clearly Maria Tallchief's year of decision. Sometime during the next season she will have to decide whether to (a) continue as the highest-salaried ballerina in the world, (b) return, for emotional and/or artistic reasons, to the New York City Ballet.

Maria so far has given no clue, but she is not the girl to think that her current position in the ballet world is a desirable end unto itself. She knows that within the rigid framework of the ballet, there still must be growth, and that growth comes from the constant challenge of new ballets from the right choreographer. Without them, she would be, artistically speaking, something of a trolley car on a circular track. Quite simply, she says it this way: "You are only as good as your material."

*Balanchine has since married Tanaquil LeClercq, long-legged ballerina of the New York City Ballet Co.

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NEWS BRIEFS

★ ★ Sixty eight pupils and two teachers took graded examinations from Theodore Smith and Jack Bickle, Cecchetti Council Exmaniners during October at the Lera Rae Studio in Dayton, Ohio. 41 passed Grade 1, 13 passed Grade 2 and 14 passed Grade 3. Miss Rae flew to N.Y. and saw four ballets by the Royal Danish Ballet. She also was privileged to observe a company class taught by Madame Volkova.

★ ★ Olga Ziceva, head of the Ziceva Ballet School in San Mateo, Calif., has been elected a Fellow of Ballet Repertory Guild. The Guild announced at the same time Mme. Ziceva's appointment as its West Coast Examiner. In this capacity she is authorized to administer examinations to ballet teachers in the western states who apply for membership in the Guild. Mme. Ziceva's election as a Guild Fellow means she is accredited to teach students at the highest professional level in preparation for concert and theatre dancing. The Guild also grants a certificate as Teacher and as a Master.

★ ★ The Virginia Caldwell School of Dance Arts in Santa Rosa, Calif., presented 'The Children's Dance Program' at the Vintage Festival this September.

★ ★ The Golden Gate Chapter of the National Smooth Dancers held its annual Thanksgiving dinner-dance Nov. 17 at Treasure Island. The Christmas party will be held Dec. 23 at Lakeshore Plaza. The New Year's party will be Dec. 31 at Sokal Hall in San Francisco.

★ ★ The Sun Coast Ballet Company, composed of teachers, students and dance enthusiasts of Pinellas, Manatee and Sarasota counties of Florida, will present an introductory program in January at the Vinoy Park Hotel in St. Petersburg. Open house was held Nov. 3 for parents and friends of the Ballet Company at the Eborn School of Dance Art, St. Petersburg, Fla. And on Nov. 17 at the Vogel School of Dance in Clearwater, auditions were held for boys and girls 12 years of age and older.

★ ★ The Gladys Hight School of Dance in Chicago, performed 'The Waltz of the Flowers' 'The Russian Dance' and 'The Flute Reed' on Nov. 10 for the Grand Ball which was given by the French War Veterans Association of Illinois. A few of the Hight dancers taking part were: Judy Ludlam, Karen Schoeneck, Cecelia Tozzi, Barbara Cameron, Margo Grimmer and Delphine Goodyear.

★ ★ The following officers were elected at the September meeting of the Executive Board of the Cecchetti Council of America. They will be installed in January, 1957. President, Virgiline Simmons, Immediate Past President, Theodore J. Smith, 1st V.P., Marjorie Hassard, 2nd V.P., Enid Ricardeau, 3rd V.P., Jack Bickle, Treasurer, Jane Moffet, Corresponding Secretary, Leona Lucas and Recording Secretary, Gertrude Edwards Jory. Past President and Registrar, Sylvia Hamer and West Coast Representative, Olga Fricker. The CCA, will hold its fall refresher course for teachers at the Park Shelton Hotel in Detroit, Dec. 1st. Syllabi work will be taught by members of the CCA Executive Board and General Board members and syllabi and Music appreciation will be included.

★ ★ Dancing Masters of Wisconsin held a meeting Nov. 18 at the Adele Artinian Dance Studio in Milwaukee. The program for the day included: Children's Work, Charlotte Heil; Ballet, Jean Binks Hawaiian & Children's Work, June Rold

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★ ★ Chicago National Association of Dance Masters held an all-day session at the Sherman Hotel in Chicago. The faculty included: Leon Palmisano, Modern Jazz; Hal Davis, Tap Technique & Intermediate Routine; Eric Braun, Technique-Ballet Class; Betty Dunham, Modern Jazz (Music: Street Scene); Vonda Urban, Ballroom; Marion & Ben Hoffing Ballroom and Richy Velez & Partner, Cha Cha Cha. Mildred Floerke, Educational Director and Elsa Stigler, Principal, were in charge of the Official Program. Officers for the 1956-7 official year are: Louise Ege, President; Adele Artinian, 1st V.P., Ruth Valiquette, 2nd V.P.; Don Ford, 3rd V.P.; Edna Christensen, Secretary-Treasurer; Elisa Stigler, Principal; Mildred Floerke, Educational Director; Celeste Cirode, Sergeant-at-arms. Board of Directors: Marie Buczkowski, Catherine Cromwell, Georgette Werner, Minette Buchman, Betty Mae Harris and Gladys Benedict, Junior Past President.

★ ★ National Association of Dance & Affiliated Artists held its meeting (Boston Chapter) Nov. 25 at the Bradford Hotel. Faculty included: David Blight, Free Style Tap; Shirley Kaufman, Ballet; Stella Marnik, Children's Modern Jazz; Helen O'Brien, Children's Dances, and Cecile Baker, Ballet.

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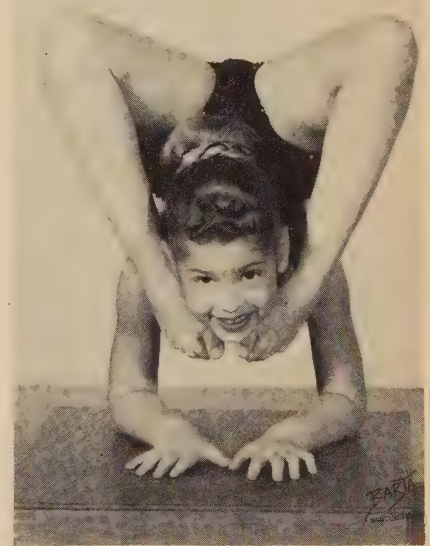

Christa Lou Fridenger of the Josephine Ford School of Dance, Huntington, W. Va.

Phil, Lydia and Richard, better known in the Bay Area as the 'Granados Trio' are students of the Mason-Kahn Studios in San Francisco, California.
—Michael Bravo.

DANCE IN THE COMMUNITY
(from page 401)

Art in the twentieth century has proceeded according to two vastly different principles: it has struck out unafraid of low sales and low box office and created a community of meaning which the public gradually assimilated, or it safely and clearly poured new wine in old wine bottles in accordance with the least desirable demand of the public. More often than not the dance has been of this second type, perpetuating the facade of dance and doing nothing with its essential and fundamental elements.

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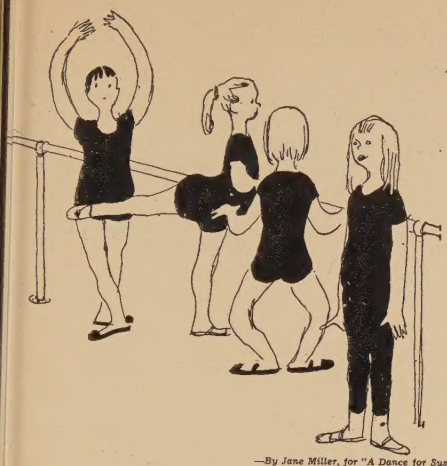


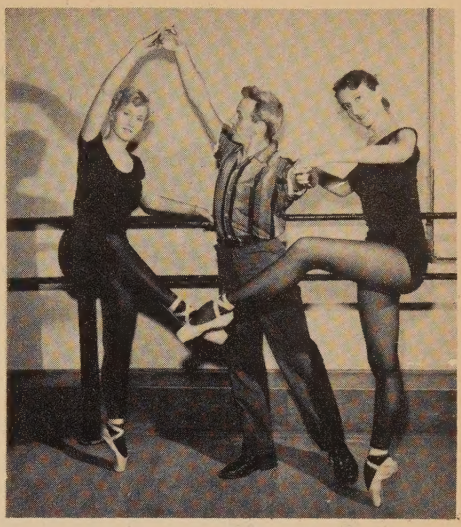
—By Jane Miller, for "A Dance for Susie."

A DANCE FOR SUSIE. Story by Lee Wyndham. Drawings by Jane Miller. New York: Dodd, Mead & Co. 55 pp. $2.

Susie's friends felt important because they were taking music lessons or going to Brownies' meetings. "You are too young," they told Susie. Forlorn Susie said to her mother, "Being six years old isn't important." However it *was*. Susie discovered she could take dancing lessons, and in the end she surprised all her older playmates.

In simple language the author tells about beginners' lessons in ballet dancing. The light-as-feather line drawings which accompany the text add to the clearness of the explanations. Little girls will be entranced, and probably this book will add new young students to the "more than a million" who already study ballet dancing in America. At the end of the book there is valuable and practical information for parents. This book is a must for all who have a five-year-old girl or boy spontaneously dancing to music. But it can also be helpful to any children, gifted or not, by introducing them to a world which provides psychological release and esthetic outlet. —C. H. B.

(Reprinted from the SATURDAY REVIEW)



From the Houston Youth Symphony Ballet Workshop are pictured left to right: Marcia Parsons, Pasadena, Texas, Fernan Nault, Ballet Theatre, and Carolyn Morse, Houston, Texas.

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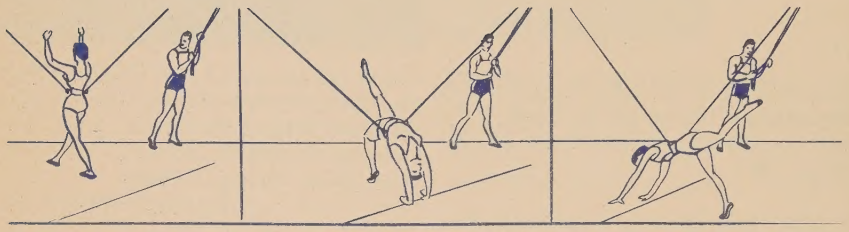
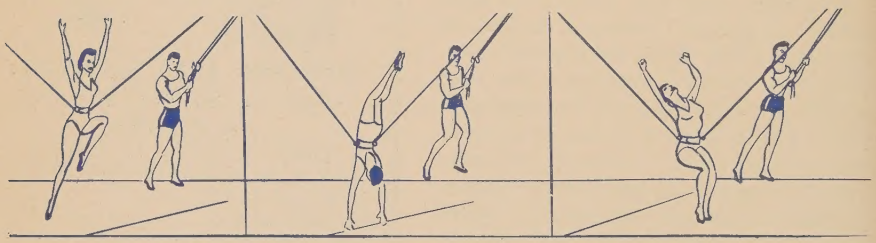


5. BACKOVER

Pupil stands in belt, 2 to 3 feet in front of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. As pupil goes over backward, keep ropes tight by pulling in the slack, which will help the pupil to go over and come up to a standing position without falling.

(See Page 14 of "Theory and Practice of Acrobatics and Tumbling")



6. FRONT HANDSPRING

Pupil stands in belt, 6 to 8 feet in back of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. Pupil runs forward to about 3 feet of the center line and then whips over for a front handspring. As pupil runs forward, teacher pulls in slack on both ropes until pupil has landed on the floor. A little hard snap on the ropes just as the pupil kicks over, will help turn the body over.

(See Page 10 of "Theory and Practice of Acrobatics and Tumbling")

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